

ATARANTES



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JUNE 22, 1961

CHOICE CUTS

As you read this, the twentieth annual DeepSouthCon (Attention/ASFicCon, 6045 Summit Wood Drive, Kennesaw GA 30144) is just a bit over six months away; memberships are still available for \$8 (escalating to \$10 after the first of the year). In an attempt to offer material of interest to a divergent group of fans, the con intends to feature a rather active games room, offering a variety of games of interest to fans (and this goes far beyond the typical Hearts or Dungeons and Dragons games that comprise the game room at so many other conventions), DSC-historical programming, possibly a performance by a band a la this year's DeepSouthCon, and a variety of programming ideas, including more of Brad Linaweaver's successful phone interviews. For more information or memberships, write immediately. (Dealers' tables are still available from Larry mason, 519-A Northridge Dr., Dunwoody GA 30338; price is \$20 for the first table, \$25 for each additional table).

Wade Gilbreath, Birmingham fan artist extraordinaire, has a new career, it seems; Wade has recently begun working soundboards for the Birmingham group The Mortals, the same group that was featured at the 19th DeepSouthCon. The group, under the aegis of fan Don Tinsley, hopes to make an Atlanta appearance very soon, and has been performing to full houses in Birmingham for quite a while.

Wade also announces that he and Bill Brown are planning a fanzine, *Crackpot*, tentatively scheduled for DSC release. Wade and Bill plan the zine to be an irregular release to feature a variety of material from primarily Southern fans (but not exclusively so).

Atlanta fan and artist Bob Maurus, best known for his illustrations for the A.E. Van Vogt book *The Battle of Forever*, his pewter miniatures, and his many pieces on display in art shows across the South, will soon be spending a month or two in Kuwait, doing work for the Kuwaiti government. If it works out, this could be the first of several trips for Maurus. Atlanta fans who want the opportunity to pick up some of his work from him will have the opportunity to do so at the December meeting, though; Bob will be selling his miniatures there,

and he will be giving ASFic members a 20% discount, as well as donating 5% of his sales to the Worldcon Atlanta bid.

ASFO Lives?: Saturday, December 5 The Atlanta Science Fiction Organization had its "Put the X in X-Mas with Xtra goodies" December meeting and X-Mas (sic) party. The main event was to be the World Hearts Tourney. We are pleased to announce the winners and, according to ASFO, World Champions are Cliff Biggers and Ward Batty. They won by default as no one else signed up. There was also an enormous amount of food there, far more than the seventeen people who attended could consume. The promised prizes were never awarded. When questioned about the aborted tourney, representatives of ASFO replied "This is an anarchy, it isn't my fault..." --Ward O. Batty



Atarantes #54 (December, 1981 issue) is the official publication of the Atlanta Science Fiction Club (ASFic). The zine is published monthly by editors Cliff Biggers, 6045 Summit Wood Drive, Kennesaw GA 30144 and Ward Batty, 944 Austin Avenue, Atlanta GA 30307 (please send review copies and trades to both). Available 12/\$6, for membership in ASFic, or for the Usual. "We reserve the right to say what we want in the zine, you reserve the right to be pissed off, and that's cool."--author unknown. entire contents copyright 1980 by Para Graphics; rights revert to original contributors. We also offer a complete selection of Hallmark Cards and Nunnally Candies...

Upcoming Southern Cons Worth Noting: Chat-tacon, PO Box 921, Hixson TN 37343. GoH Larry Niven, MC Bob Tucker, Special Guest Sharon Webb. \$13, Jan 13-17. oOo Half-acon 82, 404 Elliott Drive, Rome GA. Roman Inn. Memberships \$5 now, \$7 at door. Re-laxicon, February 12-14. oOo Chicon (40th annual Worldcon), PO Box A3120, Chicago IL 60690. Memberships \$40 until 12/31, supporting memberships \$15. September 2, 6, 1982.

ELECTIONS: Angela Howell is our Presidential Candidate. Iris Brown is our Secretary-Treasurer Candidate. Randy Satterfield is our Program Director Candidate. Our two Vice-Presidential Candidates have prepared the following campaign statements:

Sue Phillips: Why do I want to be vice-President of ASFiC? Because I feel that I can do at least as good a job as the incumbent and because I feel that it's time for a change. I do not know why my opponent wants the job, but remember: I have done it before and know the duties, or lack of same, of the office. I promise to represent the club to the best of my ability in all contacts with other fans outside the area.

In other words, I intend to be the best president of vice this club has had, and I hope you will all vote. Not necessarily for me, but for the person you think is most qualified to do the job. Thanks!

Ward Oliver Batty: At the last meeting when the announcement of the candidates for ASFiC Vice President were announced Ron Zukowski jokingly said "I'll run for VP. Hell, I can do nothing as well as they can!" I realize that he was kidding, but a lot of people seem to feel that the Vice President does nothing. I feel that if the job is done right then the VP is doing far more than "nothing."

According to the ASFiC constitution the responsibilities of the Vice President include supporting and helping the President and being prepared to assume that position should he or she not complete their term (or miss a meeting). In addition to the regular "fun" officers' jobs (setting up and replacing chairs, buying the munchies, etc.) the VP does all the publicity for the club (which Cliff and I are already doing and which we will probably continue to win regardless of who wins.)

I wasn't in the club when Sue Phillips was VP so I guess everyone will have to decide what kind of a job they thought she did and vote accordingly. I've really enjoyed ASFiC and the friends I've made over the last year and look forward to taking a more active role over the upcoming year.

Remember, a vote for Ward Oliver Batty for ASFiC VP is a vote for the only candidate named Ward Oliver Batty. No other candidate, in good faith, can make this claim.

MEETING

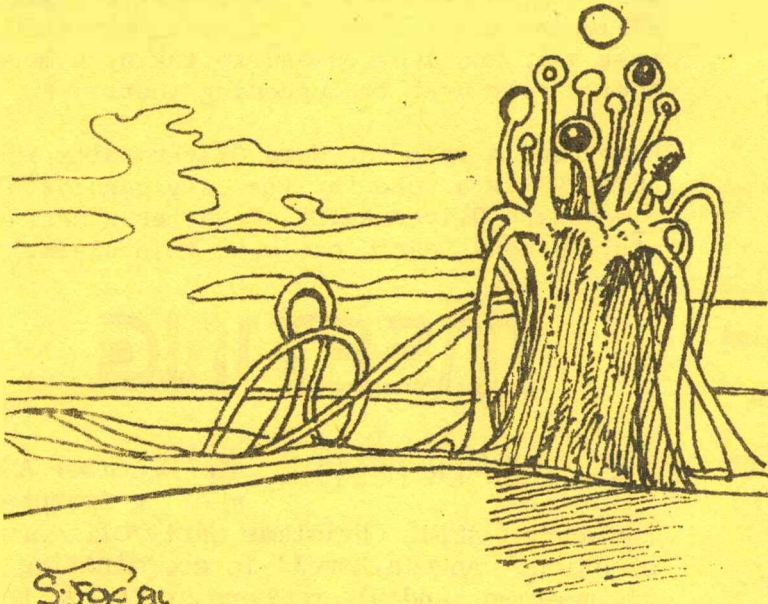
THE DECEMBER MEETING The December ASFiC meeting features

the annual ASFiC Christmas party/officers' election. Angela Howell is coordinating the meeting, and all members are asked to bring munchies or beverages for the party; to make sure we don't end up with 93 bags of potato chips, call Angela at 493-1797 and let her know what you're bringing. The meeting itself will begin at 8:00; ballots will be available before the meeting and Iris Brown announces that she plans to close voting at about that time in order to count ballots. Only dues-paid members as of the last meeting are eligible to vote, but all are eligible to take part in the fun and the festivities. Members who want may bring a gift, gag or serious, to exchange at the meeting, but this is certainly not mandatory.

THE JANUARY PROGRAM is not officially announced as of this time; even though Randy Satterfield is the only candidate on the ballot for Program Director, he felt it might be premature to discuss programming before elections are being held. Whatever the programming is, however, it'll be held on *January 30th, the 5th Saturday in January*, to avoid conflict with other area clubs or with Chat-tacon, which is being held on our usual meeting date.

The meetings are located at the Peachtree Bank Community Room, 4525 Chamblee-Dunwoody Road, just north of the interstate. Chamblee-Dunwoody Road is located between I-85 and I-75, North of Atlanta; the Peachtree Bank Building is approximately $\frac{1}{4}$ mile north of the interstate, across from Georgetown shopping center. Parking is available in the back of the bank building, and the entrance to the meeting room is in the back as well.

KUDZU



Stop Gaf

random is a way of life, they tell us; and we all know that, alas, there are certain threats to all aspects of life—even to fandom. Avoiding these threats is not impossible, however; no life-threatening ailment is totally without symptoms, and that includes the most dreaded illness of all in fandom.

Gafia.

How can it be avoided? What can you and I do to notice the onset of gafia in our friends before it's too late to cure them? There's only one thing we can do; we have to keep our eyes opened for the Seven Warning Signs of Gafia.

(1) *An Unopened Fanzine or loc.* If a fan isn't opening his mail, it's a danger sign trying to alert you to a serious underlying problem. If this danger sign is noted on a weekend or a holiday, it's even more severe. Remember, however, that opening it yourself does no good at all.

(2) *A mimeo crusted in ink that is thus rendered useless.* A trufan uses his mimeo so frequently that the ink scarcely has time to soak in, much less to harden and crust up. This indicates the disease has existed longer than you realized.

(3) *A change in speech habits--particularly the use of the phrases "I think I'll skip this convention," or "club meetings don't interest me any more."* A fan who shows these symptoms is on the verge of not being a fan at all. Professional help may be called for immediately. Ask Mike Glycer to write up a juicy news item about your

friend for *File 770*, or ask Harry Andruschak to have him banned at Worldcons; this might help.

(4) *I haven't bought any science fiction in a long time; I've been using all my money on groceries/rent/"recreational activities."* This selective blindness of perspectives is not in itself a serious symptom--some fans have touches of this malady without ever approaching the dreaded disease gafia--(see "Fakefan or Media Fan?" in an upcoming edition of this esteemed medical column) but in conjunction with other symptoms, this can be a serious condition.

(5) *Lack of enthusiasm when apa mailings arrive, combined with mumbled hints that it might be time to quit the apa.* Quitting apas is seen by many as the final stage of the disease. Chances are that your friend is much farther along than you believed, and it may be too late to save him.

(6) *Blank stares when you mention popular new fans, important new fan-jokes, etc.* Not keeping up with new fans and new bits of fannish humor doesn't have to indicate gafia--it can also be a symptom of impending BNFdom, in fact--but if it isn't accompanied by a holier-than-thou attitude and a sneer of disdain, the latter is very likely.

(7) *"I'm having a big sale of my collection of books and fanzines and stuff. Why don't you come on over and buy this junk before I have to throw it out?"* Gafia is there: it's too late for a cure. Try to notify family and friends that the end has arrived, and avoid emotional scenes if possible.

In recent years, we have made great strides toward curing Gafia and boosting the creation rate of new fans (see *Star Wars*), but a culture as powerful as ours should not rest until we have discovered a cure for this most devastating of diseases. Various drugs and spirits have been used in an attempt to bring new life to Tired Old Fans, but the end result has been Tired Old High Fans.

We must have funds, however. Mail your donation, today, to *Stop Gafia in Your Lifetime*, c/o ...what's that? You say we can't use his name, because he's no longer opening or answering his mail?...

CLIFF BIGGERS

STEVEN CARLBERG

RAPTURES OF THE DEEP

I'm one of those people who takes great delight in latching onto new concepts, but has a little trouble remembering the details later.

Martin Gardner has a neat little book out somewhere called *The Ambidextrous Universe*. Of its series of fascinating, scientific brain-teasers, the one I remember as most striking was the question of how to tell right from left. This difference, as Mr. Gardner demonstrates with a scientist's wit, boils down to a semantic postulation--which way are we going to name right?--and is excruciatingly difficult to communicate to another intelligent being unless you actually *point* which direction you mean.

The American Heritage Dictionary defines "right" as "Of, pertaining to, or toward that side of the human body in which the liver is normally located." In other words, Mr. Heritage says "That way" and points to his liver. So much for semantic postulation.

The Ambidextrous Universe attacks the problem of how to communicate "right" and "left" to an alien race (conveniently too far away to have the terms fixed by astronomical charts) and discards a dozen ideas--magnetic "north" and "south" is another semantic postulation, so that's no help--before he finally admits that a certain isotope, bombarded by a certain radiation, has a tendency to emit ions more in one direction than the other.

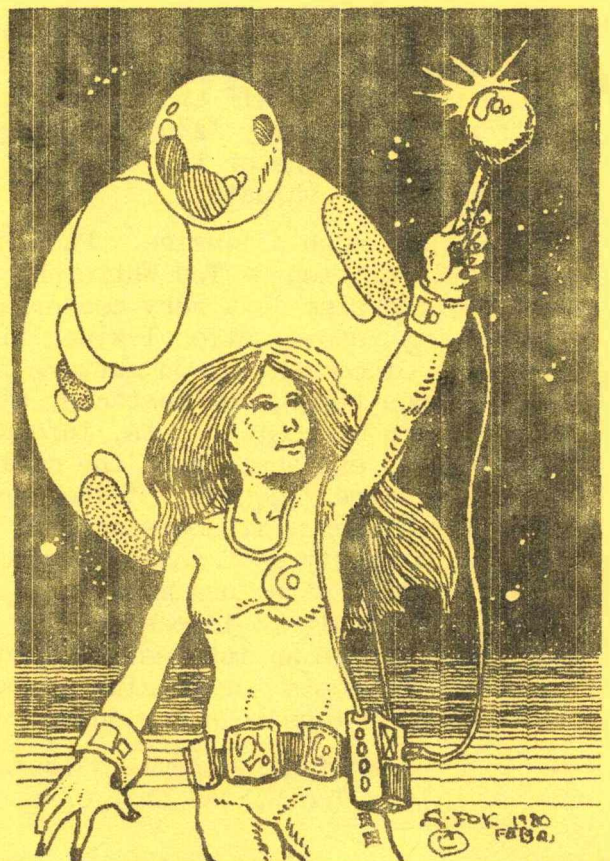
Maybe it's right, maybe it's left. I can never remember.

Knowing that Mr. Gardner and the imaginary aliens had to get down to nuclear physics before they got straightened out on right and left is some consolation to me when I can never remember which is right and which is left on another of those great new concepts, the left and right hemispheres of the brain.

I'm sure it's been around for a while, but my introduction to the idea that the human brain was split into primarily intuitive and primarily rational hemispheres came in Carl Sagan's book *The Dragons of Eden*.

Whatever I may have against Carl Sagan for his TV personality, I have to admit that *The Dragons of Eden* is both entertaining and imbued with a wealth of material that illuminates his subject from many directions. He cites the scientific research that shows the physical results from disconnecting one brain hemisphere or the other. He discusses evolutionary theory and how part of the brain is more "reptilian" than "mammalian" in character. He describes the psychological consequences of drawing the intuitive hemisphere out in an abnormally active role. He hits a lot of high points, leaves the reader with a lot of interesting thoughts, and generally does a bang-up job of hyping up a new concept.

I think it's the right hemisphere that's supposed to be the intuitive one, but I can never remember that, either. Obviously what I need here is either a better head for details or a better reference library.



THE OSCILLATING FAN

WARD BATTY & CLIFF BIGGERS

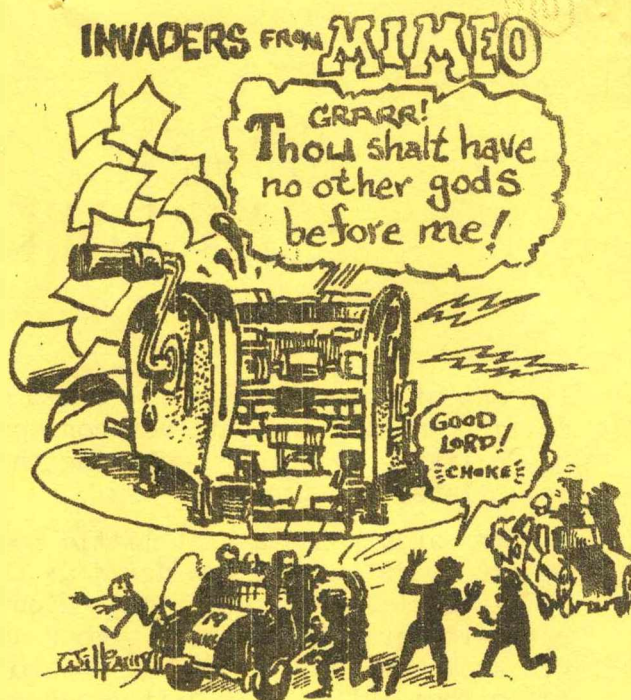
RATING SYSTEM: One Staple: a superlative fanzine that a trufan can't live without. Two Staples: Above average fanzine. Three Staples: This one is Average, and has material of interest to most fan. Four Staples: Below average, and not worth getting unless the editor is a close personal friend of yours--then you might want to make a special effort to avoid it, on second thought. Five Staples: this would be a staple in each corner and one in the middle of the zine to ensure its remaining in an unopened state--that should be sufficient commentary on the quality of the zine.

Pong #27 & 25 (Ted White, 1014 N. Tuckahoe St., and Dan Steffan, 1010 N. Tuckahoe St., both in Falls Church, VA 22046. Available for locs, trades, some 20¢ stamps, or \$5 a copy--I think I know which method of getting the zine I'd choose...)

There seems to be a core group of fannish fanzine fans out there who are intent on keeping the mimeo-fannish-fanzine alive and healthy, despite the constant reports of that species' impending demise. Every time I convince myself that there just isn't anything really fannish coming in, I run across a zine or two that make me back up and re-evaluate.

Pong is just such a fanzine. Published and mostly written by Ted White and Dan Steffan, the zine is a very conversational, low-key, conversational zine, filled with lots of commentary on matters fannish and non- (#27, for instance, offers a discussion of postal costs, intended to lead into an explanation on the decision to decrease the frequency of the zine to every three weeks; it comes across, however, as a pretty good analysis of why the current postal structure makes zine publishing difficult-to-impossible for many fans, and offers an interesting annual breakdown on costs for fanzine production in the small (less than one ounce) size.).

There are also fanzine reviews (done predominantly by Ted White) that offer mar-

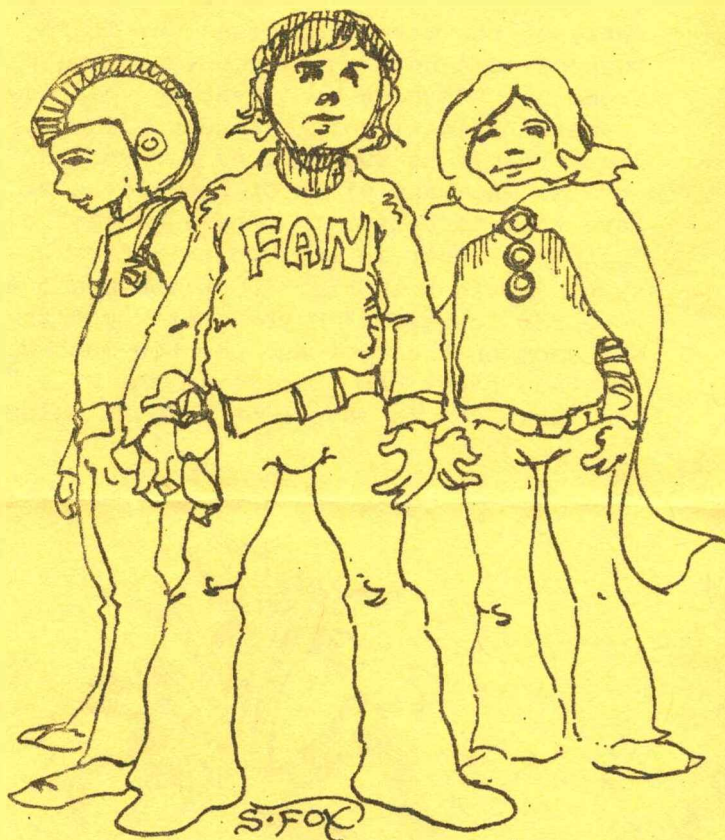


velous anecdotes and long-term analyses of the fanzine field in with the reviews; fannish stories of all sorts; and remarkably impressive little illos, mostly in 1"x1" blocks; that have quickly established a strong feel to the zine in terms of layout. All in all, I've been particularly fond of the zine.

And just as I write, the belated annish, Pong #25, has arrived. The photo-cover was the main cause for delay, since the first printer hadn't given White and Steffan the quality they wanted. Now, though, that zine is out, and it's a fine zine. There is more variety to the layout, more looseness in varying art sizes, etc., but the zine is still predominately type (something I enjoy) and run in a loose, let-columns-begin-in-the-middle-of-a-page format that I can admire while at the same time realizing that I could never get away with. Ted does a very conversational piece relating his experiences concerning a review of Arthur Hlavaty's *Diagonal Relationship* and Mike Glycer's reaction to it. There's a fine piece on fanzine packaging, in particular a McCluhanesque discussion of "warm" vs. "cool" fanzine packaging. There's a dual review of *Heavy Metal*, a piece on gafia by Larry Stark that manages to be wry and nostalgic at the same time, and lots of running commentary. There's no doubt that Pong #25 deserves attention from any fan who really likes fanzines; this 34-page zine (the same size as *Atar 50*, cough cough, and so much for celebratory synchronicity) is a must-have. I don't know if there are any copies left, but

write, send stamps, beg and plead to get a copy. This is definitely a one-staple rating.

There isn't much I can add to Cliff's comments on this zine. Ted, publish something awful, they're easier to review. Actually, there is one problem I have with the zine and that is its cliqueishness. I only know about half of the people mentioned in the zine so I often feel a bit left out. The zine is written for the circle of friends Ted and Dan travel with. It seems that way to me. Give it 2 staples.



Chicon IV (Progress Report Two) 8½ x 11, 34 pages, slique offset. Available to attending and supporting members of Chicon IV. PO Box A3120, Chicago, 60690.

Cliff and I are taking a special interest in progress reports these days as we work on the Atlanta in '86 bid publicity. (Look for our first progress report in February. Yes, Virginia, that's a plug). And when you think about it, a publicity report is basically a glorified fanzine (a good one, anyway) so why not treat it as such? A good progress report must first serve the concom by providing the necessary information (memberships, guests, etc.) but the

remainder of the report belongs to the editor and what he does (or doesn't do) with it makes the difference between an entertaining progress report and a bland information pamphlet.

So how is the Worldcon Committee doing with their reports? Well if you are going to judge this zine by its cover it is doing rather poorly. The cover, by Todd Hamilton, was very comicsesque. This in itself isn't bad, but it isn't even good comic art. Nick Fury on Acid might be a good description. The zine's contents fare a bit better. Aside from the usual membership and guest information there is an informative hotel comparison chart and Museum guide that are both well done. It is good to know as much as possible about a city before vacationing there. There is also two copies of a survey (one to keep and one to send in I assume) which is nice, but I wish they had renumbered the second survey (so when you tear it out to mail it in there aren't two page numbers missing from your copy).

There are two feature articles. "Winning the Masquerade" by Joni Stopa is a well-written, informative piece that is as interesting to someone with no interest in costuming as it is to Bjo Trimble. The other piece, "Beating the Heat: Surviving a Hotel Fire" might be dynamite advice but was really boring to read. In editor Lisa Golladay's position, I don't think I'd run such a piece.

The report is as attractive as money can buy. As Worldcon PRs go this one is pretty average. Maybe if the committee had more fanzine fans... I'll give it 2½ staples. Cliff?

I don't know, Ward; you're still a bit more generous to the Progress Report as a zine than I would have been. The overall feeling of the report is lavish waste; the layout is loose, the type is very large, there's excessive leading to make the type take up even more space—on the whole, it seems as if they had 32 pages plus covers to fill, whether the material was there or not, so they took about 24 pages worth of material and stretched it out. And, as you say, the hotel fire piece was totally out of place; the information it contained may have been important, but a convention progress report isn't the appropriate place for it. How many members will bring their progress reports with them, or will remember a piece they read

nine or ten months before the con? Instead, it should have been set in a smaller type and given a page in the program book itself. And as you say, the cover was particularly comicsish--derived from bad comics art. I'd have to give this one 3 staples.

Westercon 35 Progress Report. Don Markstein, ed. PO Box 11644, Phoenix, AZ 85061. Membership in Westercon or whatever deal you can work out with Don...

This is, by contrast, a superlative progress report, with personable writing, lots of information about the convention itself, a lettercol with a discussion of weapons policies, and a very nice overall feel. In 12 pages, Don Markstein has

put together a progress report that is overall more impressive than the Chicon report (which was almost 3 times larger and far more elaborate). If you'll be working convention publications, or if you have an interest in such, you should make a point of getting a copy of both publications to see the diverse forms of these two reports, , and the overall difference between copy-light and copy-heavy magazines—one seems to have progress to report, the other doesn't...

Totally agree with you, Cliff. I'm a bit weary of the weapons discussion. There must be some new fan argument that we can dream up. PRs have been beating this issue to death since I joined fandom. So here are a couple of suggestions for you PR editors who want piles of hostile LoCs: "Are tattoos better than name badges" or "Let's ban beer in the con suite" or how about "Let's hold the con on the beach and hope for low tide." Maybe "Let's put the Fan Room on the roof and see how much water twiltone paper cab absorbe in the rain." Gee, this should have been a KUDZU column.



With a sudden rush that could not be foreseen... the figure seized the long tresses of her hair, and twining them around his bony hands he held her to the bed.... He drags her head to the bed's edge. He forces it back by the long hair still entwined in his grasp. With a plunge he seizes her neck in his fang-like teeth--a gush of blood, and a hideous sucking noise follows. The girl has swooned, and the vampire is at his hideous repast!

—Varney the Vampire

Horror and the Supernatural John Whatley

As Dr. Van Helsing noted in *Dracula*, the greatest of the vampire tales, "Let me tell you, he is known everywhere that men have been. In old Greece, in old Rome; he flourish in Germany all over, in France, in India, even in the Chersonese; and in China so far from us in all ways, there even is he...."

Yes, wherever there have been people bleeding, there have been vampire tales. Long before *Dracula* made his appearance at the booksellers', vampire stories were in vogue. We saw in other articles in this series that other types of horror stories were not new; the vampire is not either.

Last time we discussed some of the great vampire tales of the early Victorian period, but Lord Ruthven was not the first--nor the last--of the vampires. The Continent was not to be outdone.

Goethe had written "*Braut von Korinth*", a vampire tale, in 1797. Alexandre Dumas (pere) had composed his drama, *Le Vampire* in 1820 and produced it in 1851. Also in 1820 Charles Nodier's *Le Vampire* (a dramatization of Polidori's tale) was translated into English by J. R. Planche, who produced it as a play in America.

You will remember 1820 as the year that *Melmoth the Wanderer* was published.

In America our own great E. A. Poe turned out two non-traditional vampire tales: "*Ligeia*" wherein the deceased first wife slowly drains life from, and eventually replaces, the second wife; and "*Morella*" wherein Morella literally returns from the grave.

Back on the Continent again, 1836 saw Theophile Gautier's atmospheric but romantically beautiful "*The Beautiful Vampire*". In 1847 Prest published *Varney*.

From Germany in 1860 came "*The Mysterious Stranger*", a powerful tale, remarkably similar to *Dracula* in many respects: locale, the vampire's power over wolves, and in the materialization from the mists. Franzisca, the heroine, relentlessly pursued by the vampire, finally seeks her own revenge on him by driving long nails into the vampire's coffin, trapping him inside and killing him: "(In an agony that threatened to rob her of her senses and in the midst of the turning and cracking of the coffin, in which low groans were now heard, she struck the third nail in equally tight. At this moment she began to lose consciousness." Thus dies Sir Azzo von Klatka, a vampire, and a nobleman.

And then came *Carmilla*, the last great vampire tale before *Dracula*. J. Sheridan Le Fanu's heroine here lives in an Austrian castle in a lonely area of Styria. As a small child she remembers being visited at night once by a young woman. "She caressed me with her hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately delightfully soothed, and fell asleep again. I was wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly." The woman disappeared under the bed; everyone, of course, thought it a child's nightmare.

Years later, however, a carriage is thrown over near the castle where the young girl, now a young lady, lives. The lady in the carriage, although unhurt herself, is persuaded to leave her "sickly" daughter at the castle while she continues on business. Carmilla, the daughter in "delicate health", bears striking resemblance to Mircalla, Countess Karnstein, who died in the 1600's--even down to a mole on her throat--and also to the strange young lady of our heroine's youth. Our heroine

continued on page 14

MINUTES & MONEY

HAPPENINGS AND HIGH FINANCE AS REPORTED BY IRIS BROWN, S/T

The November 1981 meeting of the Atlanta Science Fiction club began at approximately 8:00 p.m. Prez Angela Howell welcomed new-comers, old-timers, and all other fellow travelers present. First-time visitors were asked to see Sec/Treas. Iris Brown sometime after the business meeting to give her their names and addresses.

Election of new officers was one of the first topics of discussion. Angela said she intended to run for re-election, and Iris said she also sought a second term. Randy Satterfield was the only announced candidate for the position of Programming Director, and the office of Vice-president had two announced candidates, Ward Batty and Sue Phillips. November was the last chance for any interested folks to declare their candidacy, but encouragements from Angela brought out no more contenders. Ballots will be available at the door at the December meeting, as the consensus of the group was that everyone would rather party the whole time instead of having a business meeting.

Angela announced that she had a sign-up sheet at the head table for the Christmas party and encouraged folks to put what they intended to bring on the list, so as to avoid duplication. As usual, only dues-paid members will be allowed in the door unless the \$2 charge is paid at that time.

Another topic of discussion were the Christmas presents which are exchanged yearly. There was some talk of folks being dissatisfied with putting out money for a "nice" present and receiving a "joke" gift. Everyone agreed it would be a good idea to have two "piles" this year, one for the "nice" gifts, the other for all other items.

Following all that discussion, a motion to adjourn was made, only twenty minutes after the beginning of the meeting. The motion was seconded and passed, making the November meeting the shortest of 1981.

Beginning balance		\$187.16
Dues		+ 14.00
		<u>201.16</u>
Atarantes #53	\$44.25	
Drinks/M&M Fund	<u>15.00</u>	
	59.25	- 59.25
New balance		\$141.91

The special Secretary/Treasurer's Gold Star Award goes to Larry Mason, the first member to pay his 1982 dues. Anyone who wishes to go ahead and pay next year's dues can do so at the December get-together. Members are reminded that the dues are \$10 for the first 3 months of the year, after which they are pro-rated down \$1 per month for any member joining in 1982.



Rots 'o RoCs

David Palter

1811 Tmarind Ave Apt 22
Hollywood CA 90028

There is one peculiar portion of Atar 53 that I want to comment on.

Ward Batty's review of Bill-Dale Marcinko's publishing career describes and incident of Bill-Dale being attacked and injured, with the JDL subsequently claiming credit. Judging from the article, the only source of interest for the JDL in Bill-Dale might be some jokes appearing in his fanzine, and it is virtually inconceivable to me that the JDL would seriously concern itself with that sort of thing. Chris Estey, a correspondent who is a close friend of Bill-Dale, tells me he greatly doubts that the incident described did occur. Then Ward makes his strange statement: "One Florida fan was quoted to remark what a sissy Bill-Dale was, and how he cried for his mother as they were kicking him." If indeed some Florida fan did make this idiotic remark, I see no reason why it should be repeated, particularly without naming the source. To complain about the fact that somebody displays emotional distress while being attacked by 3 men is truly insane. It is also notable that later Ward takes it upon himself to speak on behalf of all the early readers of AFTA with claims such as, "The old readers were confused and angry..." Even though I wasn't a recipient of this zine, I know enough about fanpubbing to know that whatever direction Bill-Dale took, not all the members were confused and angry. Ward Batty may have been confused and angry, and no doubt some other readers were also, but this generalization seems uncalled for.

((Ward here. Gee, David, maybe I was too subtle but you missed the point of my mentioning that the JDL beat up Marcinko and the reason for my mentioning the quote from the Florida fan. One would have, obviously, had to have been a participant to be able to quote the victim. With this in mind you might want to reread the article....))

John Whatley evidently knows his subject extremely well, and his article on horror and the supernatural is quite interesting.

I must admit that I for one did no know of the enormous difference between the movie version and the original book version of Frankenstein. It is something of a revelation.

I find it odd to hear (via John Ulrich) that Robert Silverberg has expressed anger about current trends towards increasing escapism and ephemeral pleasure in SF; Silverberg's own recent writing, while certainly well-done, also seems to be going along with that trend.

I must agree with John Ulrich that the term "media fan" is inappropriate. Books and magazines are, after all, just as much communication media as are TV and movies. The distinction of reader and non-reader is certainly more clear and accurate than trufan and mediafan. I might add that although reading is my own preference for SF,



I feel that non-readers are equally entitled to their own preferences. There is a certain egocentricism in the use of the term "fringe-fan." They may be on the fringe of our preferred section of fandom, while being squarely in the center of their own preferred section of fandom.

Harry Warner, Jr. The dramatic and violence-ridden account of ASFO's brush with the law was the most interesting bit of news in this issue of Atar. This smacks of the old Unknown Worlds, where a story was frequently motivated by an innocent mistake which created unexpected consequences. It could have been worse: just suppose ASFO had been given the wrong key deliberately as part of a genuine tricky robbery scheme...

John Whatley's article told me a great deal I didn't know about some novels I'll

probably never read. On thing strikes me as odd about the gothic novel: the preoccupation with the past, which also bobs up in so much other important English literature written long ago. We think today of nostalgia and infatuation with long ago as a modern phenomenon. But for some reason, the desire to write about long-gone times seems to have been present in most centuries.

I hope Kudzu doesn't give a lot of readers an overwhelming, irresistible desire to plunge into the fan feuds which you describe so fully. You omitted just one characteristic, as far as I can see: most of the feuds are terribly dull to non-participants. I suppose the apas are the home of fan feuds that are occurring today in fanzines...

Jerry Page makes the new Tarzan seem pretty awful, and I haven't found any fanzine review which runs seriously conter to his valuation of the movie. But it's hard to believe that Bo Derek's bad acting in the film is as bad as her acting in 10...

Brad Linaweaver's column was a pleasant surprise; so many fanzines are publishing nowadays articles which detail the writers' disillusionment with cons, complaints about how cons are run nowadays, proclamations that the writers will never attend another con. Suddenly here's the description of how one fan had a wonderful time at a huge con. But curiously, I can't remember the name Michael Shaara as a prozine byline back in the 1950s, when I was still reading prozines with fair frequency. Could it be that he used a penname for the sales?

Linda Leach's front cover appeals to me enormously. I hate to think of how many hours it must have taken to create such a complex intertwining of boughs at the top and so many leaves on the foliage at the bottom. But it isn't just the amount of detail which makes it such an attractive picture; maybe it appeals to some subconscious instinct that caused people long ago to create so many myths about humans transformed into trees and deities in trees. In fact, I can imagine this serving very nicely as the cover for a score of Strauss' *Daphne*, an operatic version of one Greek legend.

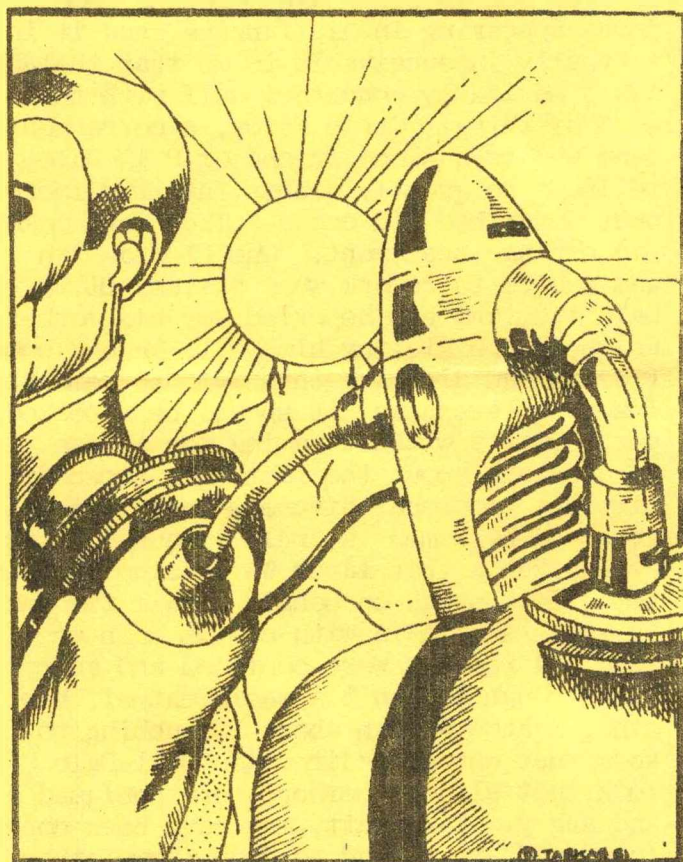


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Not much news since the publication of *Time's Fool* in January by Doubleday.

Down Among the Ipsies and *All The Instruments of War* have been delivered to Berkeley but they're not on their schedule for 1982. I'm holding off bitching, though... No short stories in the works except for an old one, "World's End, to be published in the next issue of *Night Voyages*, with an article on me by Mike Bracken.

On the other hand, Fells Point Theater is going to give a reading of "UFO!" by Tom Monteleone and me, in November, and the Corner Theater has expressed interest in "When the Summer's Gone," a play I wrote this past spring.



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Sometimes it seems that a little friction between people is called ~~for~~ a

feud when it doesn't amount to that at all. Merely that the term "fan feud" is used out of habit to cover a whole spectrum of disagreements between fans down to the slightest gibe by one person against another.

A real feud is probably rare in our hobby. Even rarer would be a feud in which both participants or both sides give and take equally in their verbal abuse. Most of

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I want to tell you how
much I enjoy your reg-
ular column in Ataran-
tes, Kudzu. You are
quite a fannish observer, Cliff. You use
a lot of satire, but the things you poke
fun at are what makes fandom tick. You're
a good reporter, and you entertain as
well. What more could readers want?



Brown's suggestion of banning costumes should be aware they would run into severe definitional problems. I can give 2 examples from my own experience. I have been known to appear at cons wearing a fake-fur monk's robe, with a priestly shirt under it. One might jump to the conclusion that I was wearing a costume, but actually that is the outfit required for certain of my duties as an ordained

But I'm going to Darkovercon this weekend, and I expect to enjoy the visual feast of colorful and attractive clothing that such cons have always brought out, and I don't want someone's desire for propriety and respectability to deprive me of that sort of pleasure. More important than that, one of the things I most love fandom for is the idea that here is a place where people can set their imaginations free, as long as they do not infringe on others. That seems more important to me than retaining our ethnic purity in the face of the media hordes.

(I'm sure you realise that courts and the ACLU recognize and respect dress codes and required dress and would have little interest in a case where a private convention set such a code--but that's a picky point to make. You underline an issue that has concerned me recently: the "let's ban what we don't like" philosophy is becoming more prevalent in fandom, and I'm not at all fond of it. I don't remember fandom being so prone to ban costumes/weapons/films/fringefans/mediafans/trek-kies/whofans/etc. until the past few years, and I react very negatively to the idea of a ban as the only effective method of solving a problem.

Horror & Supernatural, Contd. from P.8

is strangely attracted to Carmilla, and we see that Carmilla has an obviously lesbian attachment for the heroine: "(W)ith gloating eyes she drew me to her, and her hot lips travelled along my cheek in kisses; and she would whisper, almost in sobs, 'You are mine, you shall be mine, and you and I are one forever'."

What remains unclear, however, is whether Carmilla is a vampire or merely another victim of one. After two girls in the local village die of a strange "plague", an investigating official recognizes Carmilla for what she is: vampire! The Countess Karnstein's grave is located and opened--and inside is Carmilla. The body is staked, beheaded, and burned, and the ashes spread on moving water.

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Next ASFic Meeting Saturday, December 19th, 8 pm
Peachtree Bank Community Room, 4525 Chamblee-
Dunwoody Road -- Annual Christmas Party & Elections
January Meeting: NEW DATE- January 30, 1982
Same Site -- Be there for both!

POTENTIAL HUGO NOMINEE!!!